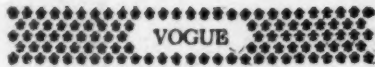


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WHEN MARCH IS MILD



BUSINESS NOTICES

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25 MARCH, 1897

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A definite order to a newsdealer or a subscription, are the only certain ways of getting Vogue without fail.

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PERSONAL SERVICES

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Worthington Loomis, on 25 Mar., 1-8 Apr., at 3 o'clock.

Beigel.—Mr. Victor Beigel will give a piano recital at the studio of Mr. James Lawrence Breese, 5 W. 16th St., Thu, afternoon, 1 Apr., at half past four.

Desvignes.—Miss Carlotta Desvignes will give a song recital at the Waldorf on Mon. afternoon, 5 Apr., assisted by Mr. Victor Harris, Mr. Emil de Gogorza.

INTIMATIONS

Bailey.—Mrs. J. Muhlenberg Bailey and her daughter are at Lakewood.

Ellis.—Mr. Ralph W. Ellis has returned to Meadowbrook, to make preparations for the hunting season.

Kennedy.—Mr. and Mrs. H. V. R. Kennedy have opened their country place at Hempstead.

Ladenburg.—Mrs. Adolph Ladenburg will return from Europe in time to enjoy the hunting season at Meadowbrook.

Peters.—Mr. and Mrs. Charles G. Peters will soon open their country place at Meadowbrook.

Queen's Jubilee.—Among the Americans who will participate in the gaieties of the Queen's Jubilee, are Consuelo, Duchess of Manchester; Lily, Dowager Duchess of Marlborough (or Lady Beresford); Lady Randolph Churchill, Lady Terence Blackwood, Mrs. Arthur Paget, Mrs. Ronalds, Mrs. Ralph Vivian, Mrs. Cora Smith Colgate, who has leased a residence in Eaton Square; Mrs. Adair, Mr. and Miss Van Alen, W. W. Astor, Mr. and Mrs. Bradley Martin, Mr. and Mrs. John Munroe, Mr. and Mrs. Walter Channing Barclay, Miss Barclay and Colonel and Mrs. John Hay.

Stevens.—Mr. and Mrs. C. Albert Stevens will soon take possession of their place at Wheatly Hills.

Webb.—Dr. and Mrs. W. Seward Webb and Mr. and Mrs. F. Egerton Webb have gone to St. Augustine on Dr. Webb's private car, Elsemere.

CLUBS

Evening Badminton Club which meets on Fri. evenings during Lent is under the patronage of Mrs. Howard H. Henry, Mrs. Edward Humphreys, Mrs. Walter Jennings, Mrs. Hoffman Miller, Mrs. Daniel S. Riker, Mrs. Robert W. Rutherford. Executive Committee, Mr. Alfred H. Byrd, Mr. George Lawrence Myers, Mr. H. Nottingham Townsend, Mr. Alexander Rutherford. Treas., Mr. Alexander Rutherford; Sec., Mr. Murray Strong.

Midwinter Club.—The third meeting of the Midwinter Club takes place this evening at Sherry's under the management of Mrs. Grenville Winthrop, Mrs. John Jay White, Jr., Mr. Theodorus Woolsey.

FOREIGN TRAVEL

Paris.—Sailing, Wed., 17 Mar., Sir John Cass, Mr. J. B. Carruthers, Mr. Richard Harding Davis, Sir Westman D. Pearson, Mr. Louis M. Parker, Mr. William M. Safford, Mrs. Safford, Miss Safford.

Germanic.—Sailing, Wed., 17 Mar., Mr. R. M. Austin, Mrs. M. Campbell, Mrs. W. S. Chamberlain, Mr. Wilson Chamberlain, Jr., Mr. and Mrs. Charles Dalton, Mrs. Holland, Mr. and Mrs. S. G. O. King, Mr. Stuart Oliver, Mr. T. Ronalds.



ENGAGEMENTS

Barnard-Seabury.—Miss Alice Barnard, daughter of the late Judge Barnard, of New York, to Mr. Frank Seabury, of Boston.

Campbell-San Faustino.—Miss Jane Campbell, daughter of the late George W. Campbell, of New York, to Prince de San Faustino, of Rome, Italy.

Cleveland-Storrs.—Miss Gertrude Cleveland, daughter of Mr. George Cleveland, of Orange, N. J., to Judge Charles Bigelow Storrs.

Freeman-Cook.—Miss Emma B. Freeman, daughter of Mr. Arthur C. Freeman, and granddaughter of Judge George Blow, of Norfolk, Va., to Mr. Allen Merriam Cook, U. S. A.

Green-Henriques.—Miss Grace Edna Green, daughter of Mr. Richard Granville Green, of New York, to Mr. Julian N. Henriques.

Hoffman-Hatton.—Miss Emily Hoffman, daughter of Mr. Charles Burrall Hoffman, of New York, to Col. Hatton, of the British Army.

DIED

Cutting.—On Mon., 15 Mar., Schermehorn, infant son of Robert Fulton and Helen Suydam Cutting, aged 5 weeks.

Dow.—At her residence, 1 W. 83d St., after a short illness, Mary Gayer Dow, wife of Alexander Dow.

Hamilton.—On 19 Mar., at 105 E. 21st St., Laurens Hamilton, son of William Gaston and the late Helen M. Pierson Hamilton, in his 25th year.

Murray.—On Thu., 18 Mar., Gertrude Barnard, widow of Wisner Murray and daughter of the late Chauncey Barnard.

WEDDINGS TO COME

Coudert-Wilmerding.—Mr. Frederic R. Coudert, Jr., and Miss Alice Tracy Wilmerding, daughter of the late Ferdinand Wilmerding, will be married at the residence of the bride's mother about the middle of May.

Hedden-del Pino.—Mr. Edward H. Hedden and Miss Rose del Pino, daughter of Mr. Emilio del Pino, will be married in the Church of the Incarnation, Wed., 21 Apr., at 8 o'clock P. M.

Keys-Ward.—Mr. Henry Elmo Keys and Miss Mary Louise Ward, daughter of Capt. G. S. Luttrell Ward, U. S. A., will be married in St. Leo's Church in the early part of May.

RECITALS

Arter.—A series of three Lenten recitals will be given in the studio of Mr. Charles Arter, 10 E. 23d St., by Mr. Edwin Star Belknap, assisted by Madame Olga Burgtou, Miss Grace Gregory, and Mr. Harvey

Etruria.—Sailing, Sat., 20 Mar., Mr. and Mrs. J. D. Armitage, Miss Gertrude Armitage, Mr. and Mrs. J. W. Auchincloss, Mr. William Acton, Dr. John Baker, Mr. Stephen Crane, Mr. A. B. Edgar, Mr. and Mrs. Ashley Froude, Mr. Robert Lockhart, Mr. W. G. Rathbone, Mr. E. A. Stewart, Mr. Stephen Townsend.

DESCRIPTION OF DRAWINGS

HAT FROM WALSH, SHOWN ON PAGE 182, is of black straw, trimmed with black silk maline plissé, with black ostrich plumes. The buckle is of Rhine stone.

ROBES FROM MRS. KIRKLAND, ON PAGE 179. CENTRE FIGURE FROM MRS. K.'S FRIEND

(1) House gown white crêpe with narrow dark blue stripes. Bertha of two ruffles of dark blue silk, edged with lace; sleeves of ruffles of the blue silk and lace; white moiré ribbon at neck.

(2) Breakfast jacket of figured silk; loose plaited back, black velvet collar and belt.

(3-4) Back and front view of yellow home gown, trimmed with bands of sealskin; Egyptian belt.

CENTRAL FIGURE SHOWN ON PAGE 179. Chemise of net and thin white material. Narrow pink ribbon about neck and arms, broader just below waist; crest and monogram on left; too small to show well in sketch.

SNOBbishNESS

VOGUE'S THIRD OPEN QUESTION

FOR the most notable example of snob-bishness Vogue will send the writer twenty dollars. Communications published in order of receipt. No. 11 is given below. Nos. 1 to 10 have been published.

Announcement of winner to be made in Vogue of 22 April, the Spring Announcement and Model Doll Show number.

NO. 11

A certain bishop in early years was poor and taught a small school in a rural district for a livelihood. Being a man of wonderful physique, he looked a typical patrician, and having every mark of high intellectual ability, he attracted the attention of a wealthy old planter who had the keen foresight to see that the world would lose much if this gifted young man were allowed to waste his sweetness on the desert air. The planter interested himself in the young man, offered him a start in life and furnished him with means to make a beginning to higher and better things. The young man profited by the advantages, became a highly educated and scholarly clergyman and rose rapidly in the church. In due time he filled the office of Bishop.

At the height of his popularity and fame he met this old planter, his benefactor of other days, at a large meeting of ecclesiastical dignitaries. The old planter, honest and truehearted, having watched his youthful protégé's rapid advancement with interest and pride, greeted the divine, expecting to receive a cordial greeting in return. To the planter's astonishment and dismay, the Bishop drew back, saying; "You must pardon me, I do not remember you"—fearing in all probability this old friend would betray the story of his early struggle and obscure origin, this being the Bishop's weak point.

In astonishment the old gentleman exclaimed! "What, you do not remember Colonel—of—?"

In the meantime a prominent and wealthy citizen of the city, accosted this planter with the greatest cordiality and expressed delight at seeing him, calling him by name. The clerical snob, after seeing his erstwhile benefactor thus greeted by this prominent man, one whose attention he himself felt flattered to receive, turned to the old gentleman and said, "Why, certainly I recall Colonel—!"

With dignity and hauteur the Colonel drew himself to height and replied; "No, you did not remember the friend who started you in life, just a moment ago, and you cannot remember me now."

R.

SEEN ON THE STAGE

THERE have been all-star casts, but rarely, if ever, has the all-star feature pervaded a dramatic representation to the extent of including composer, novelist, playwright, orchestra leader, leading lady, and the financial backers of the enterprise—which is the case with *The Woman of Arles*, presented on Monday last at the Broadway Theatre. Bizet, Daudet, Seidl, Agnes Booth, George Gould, Creighton Webb, Jean de Reszke, make an amazingly strong combination, and their joint efforts served to draw an eager audience to the Broadway Theatre on Monday evening. A notice of the play is deferred.

Miss Olga Nethersole is giving her powerful, if somewhat too realistic sketch of *Carmen* at the Garden Theatre during this week.

Meg Merriles made but a short stay at Daly's, and on Tuesday evening *The Wonder*, an old play, was revived with Miss Rehan as Donna Violante. The other changes of bill for the week were either transfers from one theatre to another, or ventures in the region of travesty. *The Passing Shows* which have held sway at the Casino for two or three years are now on view at the Koster & Bial's and at Wallack's.

Lost Srayed or Stolen, so popular at the Fifth Avenue Theatre earlier in the season, began a run of two weeks at the Casino on Monday last.

Rosemary, with John Drew and Maud Adams in the cast, is at the Harlem Opera House for the week. It is rumored that this is New York's last opportunity to see both of these players in this play.

The vitality of certain stage pieces—plays they are not—is truly surprising when the slightness of their texture and the many times of representation are taken into account. Hoyt's *A Temperance Tour*, is a more than twice-told tale in many parts of the city, but is still capable of drawing, apparently, as it is announced for the Murray Hill Theatre for the week.

It is pleasant to record that the Bostonians have found *The Serenade* to be a most successful opera from the box office point of view. Its entertaining qualities were revealed on its first representation.

Letters from London state that Miss Julie Opp appeared as Rosalind in *As You Like It*, at St. James's Theatre, one evening last week, as a substitute for Miss Arthur, who was ill. Miss Opp is said to have scored a success.

The vaudeville continues to be recruited from the ranks of the "regulars" the latest instance being Maurice Barrymore, who will appear at Keith's in a production by Augustus Thomas, called *A Man of the World*.

MME. LILIAN NORDICA

AN interesting interview with this famous singer was to have appeared in this issue, but publication has been deferred until Vogue of 1 April.

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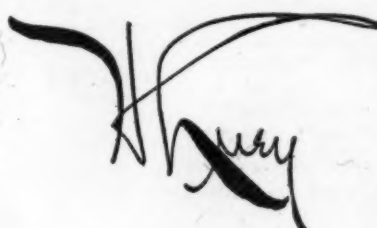
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IF THIS DOESN'T STIR HIM I DON'T KNOW WHAT WILL

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Oppressed classes invariably voice their grievances more or less emphatically, and in process of time their woes and their wailings beget for them sympathetic interest, and eventually champions arise who espouse their cause and proceed to stir up public opinion in their behalf. Not infrequently it happens that only a small minority of the put-upon class is disposed openly to rebel, but in every case at least some of the oppressed ones realize their condition and are eager to set about to improve it.

Consciousness and indignation, the usual characteristics of the run of victims, appear to be entirely lacking in the class of which it is now being alleged that they are enslaved and coerced, condemned to unremitting toil, their affections starved, their monotonous lives unilluminated by family sympathy, their rôle that of patient slaves who wearily plod their lonely way. The class of whom this is alleged appears all along to have been unconscious of its woes, and even now that its attention has been called to them it has given no intimation of the slightest interest in the subject—an outcome, or rather lack of outcome, which must be discouraging to the self-elected champions.

It was inevitable in an age given over to the discovery of wrongs and the righting of them, that sooner or later husbands would be included among the objects of Grievance Committees' tender solicitude, but it was hardly to be expected that the "wrongs," when paraded, would make so beggarly a showing. The tyrant in the case is alleged to be the American wife, of course, and the counts against her are:

1. She is addicted to, not inebriety or to breaking the seventh commandment, but to haunting Twenty-third Street shops.
2. She prefers the freedom from manual labor resulting from boarding-house life rather than the activities of housekeeping without adequate kitchen assistants.
3. She has an indefensible habit of taking the children to Europe, and educating them in foreign capitals, leaving the husband and father meanwhile to heartbreaking loneliness. This is the total case against her.

About her Twenty-third Street habit there is nothing to be said save that if she were to abandon it or abate it she would not only be less charming as a vision, but diverse industries would be destroyed and thousands of workers would be reduced to want.

As to her delight in boarding-houses and her scorn of the homely duties of home-making, how blinded by silly prejudice must that person be who can put forth such a statement seriously. Every city in the land is fairly honeycombed with flats of all degrees of pretension, and with tenement-houses in which the vast majority of the inhabitants live, and there are, besides, miles of private residences in cheap as well as

aristocratic quarters, where the monotonous drudgery of the art of house-keeping goes on. The boarding-house and hotel population at most represents but a small proportion of the population of a city, and it is, moreover, largely made up of visitors. Certainly in villages, and more particularly in farming communities, house-keeping is so strenuously practised as to send the wife and mother in large numbers to the asylums for the insane. Even solitary women in towns and cities, as soon as their means permit, set up bachelor quarters in a suite of rooms, sometimes singly and sometimes in company with two or three girl friends. To accuse the American woman of being a house-keeping shirk is to bear false witness.

The criminal element in taking the children abroad for educational purposes consists, it is alleged, in the resultant unhappiness to the temporarily bereft husband and father. The wholly baseless assumption is thus made that the American man is a thoroughly domesticated creature, whose sole idea of happy living is the constant companionship of his family. This view of her husband will surprise the American wife, since during all of her married life—save, perhaps, the first few months—one of her humiliations has been her husband's constant effort to fly her presence. He joins clubs and lodges; he dines with friends—men he claims them to be. Although usually most unimaginative, his invention is marvelously active when it comes to giving reasons for not spending the evening at home. So well understood is this masculine inclination to regard home as a place for sleeping and eating merely that in club circles it is always expected—and the expectation is verified eight times out of ten—that the young Benedict will regularly resume his club habit in from four to six months after he has sworn that total eclipse exists outside of Her presence. Even among the rural population, where the home circle is supposed to attain its most perfect flower—there, even there, the dingy, conglomerate village store is potent to draw the husband from the hearthstone. To present the American husband as eating his heart out because his wife chooses to spend some years in Europe is to misapply pathos.

In cases where wives conceive it their duty to remain perpetually by the side of the husbands, the latter, if their means admit, urge European trips and sojourns at shore and mountain, diversions which the wives refuse unless the husbands share them. It is a noticeable fact that the self-sacrifice of these ladies is not appreciated. On the contrary, the husbands regard it apparently as a grievance that their spouses entertain such never-to-be-separated views of the marital institution.

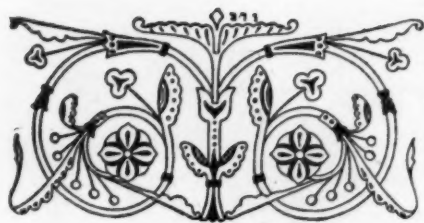
Thus far the American husband has given no encouragement of this crusade in behalf of his rights. His sense of humor will probably save him from making himself ridiculous.





SMART ROBES BY MRS. KIRKLAND

(See text)



HAPHAZARD JOTTINGS

The Model Doll Show at the Waldorf during this week is an event of national importance, and as it is possible for only a few thousand persons living in New York and vicinity to see the exhibits themselves, it has been decided to devote the issue of Vogue bearing date of 22 April to a full exposition of the Show. There will be carefully executed illustrations of the beautiful costumes, which include the details of dress for all occasions, these sketches to be accompanied by explanatory text.

* *

The Show of Model Dolls is a liberal education in the art of smart gowning, and Vogue regrets that across-continent subscribers and readers cannot see the exquisite workmanship and the beautiful color effects.

* *

The success of this the second annual Show has led to the regular incorporation of the Model Doll Show Association, which insures an annual exhibition of original design in costume on a scale never before attempted. Not only dressmakers all over the country, but every woman—even she who buys so few as two new gowns a year—must of necessity be interested in an exhibition the purpose of which is to allow American taste and ingenuity an opportunity for expression.

* *

It is in no boastful spirit that the emphasis is laid on American design in costume for American women. It is simply that Americans, in the art of dress as in all the other fine arts, have set up foreign design as a sort of fetich which they worship and patronize, regardless of merit. It was for the purpose of presenting American design in dress to the consideration of the American public that the first Model Doll Show was held (March, 1896), and that idea has continued to be the one on which the whole enterprise is based.

* *

The question of veil wearing is being extensively agitated and the claim is made that not only eyes but complexion as well are seriously injured by the "meshed" veiling. As usual under like circumstances much misinformation is put out, women being advised to substitute white veiling for black. If any woman cares to experiment with white veiling she can experience the most painful eye sensations by wearing it for three or four hours on some sunny day. Quite the most useful veiling for protecting the complexion from dust, wind and sun, those deadly foes to skin beauty, is brown grenadine. This material and color are not injurious to the eyes; on the contrary in brilliant sunshine they pleasantly soften the radiance, and they protect the complexion

from the freckles and tan and blister effect of sun rays. Tyndall's color experiment has been noted many times before, but as it is pertinent to the present discussion it is repeated here again: Prof. Tyndall, as is well known, was a famous Alpine climber, although unlike most tourists his object was the pursuit of science rather than that of pleasure. He suffered as all Alpine tourists do from the glare of the sun on the ice, which produced great distress in the skin of his face. He experimented with various substances and finally hit upon the idea of smearing his face with water-color paint in brown. He ceased to be annoyed by a painfully skinned face. It must be confessed that a brown grenadine veil is not generally harmonious. It quite ruins a dressy hat or bonnet light in color and it adds no glamor to the face. It is, in fact, distinctly unbecoming as a rule, but its conserving usefulness is beyond cavil.

* *

Among the many odd industries that labor reports reveal none seem more curious to Americans than the means employed by French Canadians to supply the family exchequer. It appears that in a certain section of the hill position of Connecticut it is the custom of the mill operators 'o raise large families of children for the express purpose of living on their earnings. The case of one Frenchman is noted whose income from the factory labor of his children was \$90 a month, and as the earnings of the individual children ranged from \$2 to \$4.50 he must of course have had several poor little factory-slave children. And his is by no means an isolated case. The usual procedure for these thrifty French people is for the factory girl of fourteen to wed a factory youth of sixteen. The couple remains for a few years at the factory, children being born to them at intervals. In the course of a few years the husband and wife gather up their savings and their children and retire to Canada, from whence in about ten years they emerge with a battalion of boys and girls whom they put into the mills to earn money for them. When one or two thousand dollars have been accumulated the parents retire to a Canadian farm and end their days in comfort.

* *

This custom of offering up children on the altar of greed throws a curiously ugly side light on the much vaunted beauty of French home-life.

LE CHANT D'AMOUR

When Peggy wore her pink piqué
Cut in the latest modish way,
And snugly ribboned round a waist
That envy whispers must be laced,
She stepped into my heart to stay.

The hopes of others who had graced
That shrine before were all displaced
At one fell swoop, the fatal day
When Peggy wore her pink piqué.

For not the bright Argean spray
Where Mistress Venus rose in haste;
Nor that poor lad who stirred the fray
Round old Troy town, such beauty faced
As bloomed and smiled to my dimay,
When Peggy wore her pink pipué!

M. E. W.

A SCAR OR SO

DRAMATIS PERSONÆ
LILLIAN LEWIS
FRANK MORTON
PAUL TREVELYAN

LILLIAN: "Don't bother me so. You give me no peace of my life. A girl cannot bear to be sued."

FRANK: "For that matter no more can a man. But if the suit goes against one, the debt must be paid. And the debt is a clear one against you. So come now, pay up. I'm willing to take small instalments, and easy ones, too. First a kiss, then a promise, next a vow and a gift. That is all, and you owe me your life."

LILLIAN: "Because you stopped my horse when he was running away? It's three years since that happened. So that debt is outlawed. And in truth I am not sure I am grateful."

FRANK: "You mean you could have stopped him yourself? You couldn't, you know, unless you'd had muscles of iron. And the bank just ahead! It makes me shiver to think of it, even now. By Jove! you looked handsome. Your face was as white as the gown you have on. And your hair that had fallen gleamed like gold in the sunlight. Acknowledge the debt. You know that I saved you! I bear the scar yet on my arm where the brute kicked me."

LILLIAN: "O, I didn't mean that. That you saved me all the world knows."

FRANK: "Is that fair?"

LILLIAN: "Whether it was worth the pains is what I question. Sometimes I doubt it."

FRANK: "I thought it worth while—from a selfish standpoint. It's because you are not strong and have 'nerves' that you get morbid. These dances are not good for you. When you are once my wife you will see what good care I shall take of you."

LILLIAN: "Because a man saved a girl's life must she turn around and marry him, to express her gratitude? If that were the case, I know most men would hesitate before proving their bravery. And I should have been married ere this. For when I was quite little, a fisherman saved me from drowning. I was rising the last time when he grasped me, and pulled me to the shore. I tried to make him accept something from me as a token of gratitude, but he would not take a thing. According to your creed I should have married him. Perhaps I shall yet. His is the prior claim."

FRANK: "I'm not afraid of a fisherman. How you started! You've not seen a ghost? You're as white as one now."

LILLIAN: "I am tired. Leave me, Frank, for a while. These next waltzes are yours. So give them to me, and let me rest here for a while. Come back in an hour and I'll dance with you then, if I am rested. Too long? Well half an hour then. Gone at last. I thought I never could make him go. It really is Paul. I knew that I could not make a mistake. What a fool I have been to let him go away in the belief that I did not care. There, he has seen me—he is coming over here. Why Mr. Trevelyan, what a surprise! Don't say—What? Well then—Paul. Yes, of course I am glad to see you again. So you did come back after all the vows you made never to return."

(Continued on page 182)



OFF FOR AN AFTERNOON LENTEN LECTURE

(Continued from page 180)

PAUL: "Can the moth keep away from the candle? Don't take your hand away. Let me hold it a minute. Just think of the time I have lost."

LILLIAN: "Whose fault is that? It is certainly not mine."

PAUL: "Whose fault? Cruel Lillian. Have you forgotten already who it was that flirted and played with me—teased me and finally sent me away altogether? Who was it that would not be bound?"

LILLIAN: "But it was proved I was right. Man's vows are like bands made of straw—easily made and as easily broken."

PAUL: "And what of women's? Ropes of sand. As slippery as some women I know."

LILLIAN: "You cannot talk. What vows have I broken? And you? How long has it been since—"

PAUL: "Since you sent me away broken-hearted? Three years, six months and five days to the minute."

LILLIAN: "So long as that! You are jesting. How time does fly when we are old."

PAUL: "It seems like æons to me, Lillian. But then I have missed you."

not involve a blowing out of brains. That hurt. Do you never regret how you tortured and teased and tormented me? For I was hit pretty deep and really did suffer."

LILLIAN: "But your wrongs are all healed now. Come—confess it."

PAUL: "Because you can't see the scars? Woman's logic—I don't carry my heart on my sleeve. You remember Jim Haskell, Lillian? Poor fellow. I ran across him in Paris last year. He looked like a wreck. Some more of your work. He sent you a message by me. 'Tell her I am still waiting,' he said. Do you know, Lillian, that that man really believes in you, and thinks that you have a heart, after all that he knows? It is a mystery to me how you did it—how you managed to make those fools whom you dangled still believe in you—even after you had thrown them over. But I was never deceived for a moment. I knew that you had no heart to give, but flirted for love of the conquests. Why do you smile? Poor Haskell and others—you have certainly punished them severely enough for their indiscretion in loving you!"

LILLIAN: "So you call it now an indiscretion to love me?"

PAUL: "I have proved it a folly. What's

PAUL: "Youth's a fault that improves every day. You will really be sweet, if you live to be old. Another habit of yours, sweetheart. Excuse me—the old word slipped out. It is good to be with you again. But you are not as strong as you were? Now I look at you, you're thinner and paler. Do you remember how I used to bring the color to your cheeks whenever you looked pale, Lillian? There, the red rushed into your cheeks then. Now it's gone. What a pity. If we only could wipe out the three last years of our lives that we have passed, and I could kiss some roses into your cheeks. Tell me, Lillian, you regret—just a little? Pick up the threads where we dropped them? How can we? They're so tangled. Who is it coming, you say?"

LILLIAN: "It's Frank coming back. But who is that he's bringing with him? Your wife?"

PAUL: "Yes—my wife. I want you to meet her. Jove—Lillian! Hadn't you heard I was married?"

LILLIAN: "Hush! Why did you stay away so long, Frank? So pleased to meet you—Mrs. Trevelyan. I have been having such a nice chat with your husband about old times and old friends. Mr. Trevelyan, may I present Mr. Morton—my fiancé? Come, Frank, shall we go and get an ice? It's as hot as the tropics in here. Did I mean it? Of course—foolish fellow! I meant to be honest and pay my debt all along, but wanted to tease you. Don't! Oh, don't press that hand!—I—I wounded it there once—and it pains me sometimes. See—there is the scar. No; I don't want an ice, after all. I shall stay in this corner, while you see if the carriage is here—and then I'll go home. I think I am tired."

Francis Towne.



SPRING HAT FROM MADAME WALSH
(See text)

LILLIAN: "If you did, then why did you not come back sooner? You agreed to go away for a year, and you have stayed away three."

PAUL: "Have you forgotten the day that we parted when you treated me so cruelly and I vowed I would never return?"

LILLIAN: "The only virtue of that vow is the breaking of it. Had you kept all the threats that you made to me! For when I refused to let you kiss me good-bye you declared you would put a bullet through your head and end a weary existence."

PAUL: "And how did you comfort me? I remember you laughed and said that the consequences might not be fatal, as it would

the use? I loved you and you sent me away."

LILLIAN: "A girlish caprice, that was all. And now you are back."

PAUL: "Yes—back—in one sense. But shall I regret it?"

LILLIAN: "I really have missed you. You laugh—Oh, you need not believe me. I did not realize until after you had gone how accustomed I was to your presence."

PAUL: "It was the presents you missed? I'll send you a boxful to-morrow. Flippant? Who gave me my lessons in flippancy, if one might ask?"

LILLIAN: "Used I to be flippant? I am quite serious now. That's because I was young."

ART INTEREST

INTERNATIONAL EXHIBITIONS

IF the great European powers can refrain from going to war this coming summer the number of international exhibitions will be something unusual. In addition to those already announced, there are several of more or less importance, that have each certain distinguishing features. That of Copenhagen, from the first of May to the end of October, is said to differ from all others in its semi-private character, the officers being various officials or distinguished citizens of the Danish capital. This exposition will include the departments of painting, sculpture and architecture. In the Salon of Florence, which has opened, the foreign canvases number more than one-fifth of the five hundred exposed, France, for once, taking second rank in the number of exhibits, having twenty-one to Prussia's twenty-two, while England has only fifteen.

The city of Venice has introduced a new feature for its second international exhibition, open from the 22nd of April to the 31st of October by offering three prizes, of 1,500 liva, of 1,000, and of 500, for the best critical essays on the exposition which shall appear in the first month after its opening. This presents a valuable opportunity to the writers on art.

Even ancient Africa has felt this impulse, though the "Exposition de Tunis," open from the 15th of April to the 25th of May, will probably be confined mostly to exhibits from French and native artists. The committee hav

ing it in charge hope to secure from the Bey the cross of Nichan-Ifikhar to offer to the most deserving of the exhibitors, as well as a medal of honor and several of the third class. The international exhibition at Dijon will open on the first of August, for three months; and there are to be others at Rouen, Antwerp, Bruges, Dresden Ghent—industrial art Monaco and Stockholm.

THE PRACTICALITIES

The reverse side of this fine activity in international civilization may be found in the budget of the Berlin exhibition which has been made up. The deficit amounts to forty-five per cent. of the guarantee funds, a net loss of 2,025 marks. This does not include the 200, or 250 marks which will be required to restore the park to its original condition, as stipulated.

THE SALON OF 1897

As the Palais de l'Industrie is to be demolished to make way for the new buildings of the Exposition of 1900, the old Salon will be compelled to open and close this year at earlier dates than usual. As M. Detaille said in his address at the last general meeting of the Société des Artistes Français, by opening on the 19th of April and closing on the 8th of June they would in reality only lose twelve days. M. de Chavannes, in his discourse at the same function of the Société Nationale des Beaux Arts referred feelingly to the apprehension under which both organizations labor as to their future lodging places: "For a long time, foreseeing what was to arrive, we have multiplied our efforts; several ministers have successively listened to us, we have found plenty of good will, but, at the present time, the difficulties remain the same, for want of a site of which, as yet, we have no indications."

The treasurer's report of the last annual exhibition, the seventh, gave the total expenses as more than a million and a half of francs, and the profits as more than twenty thousand.

CULLED HERE AND THERE

A Young Roman lady, belonging to one of the oldest Roman clerical families, gave a very severe reproof to a royal Prince at a private ball not long ago. The Prince, it seems, advanced to this young lady, to whom he had never been presented, and offered her a souvenir of the cotillon. Instead of bowing to acknowledge it, the young woman, with all the dignity of her race, took a step backward, obliging the Prince to pass on.

Furniture covered with genuine Beauvais tapestry is nowadays much sought after, and a Louis xv. drawing-room suit in carved and gilded wood signed Tiliard, the great upholsterer of the period, and covered with Beauvais tapestry representing Lafontaine's animals in his fables, belonging to the late author, M. de Goncourt, and consisting of a sofa and eight chairs, the colors very much faded, and about to be sold in Paris with the de Goncourt collection, are valued at forty thousand francs, or eight thousand dollars. In the collection there is, besides, a beautiful Gobelin tapestry, after Vatoire, of the same period, representing a mythological subject, and said to be worth fifteen thousand francs, or three thousand dol-

lars. Panels and Louis xv. Aubusson tapestry sewed together, representing scenes from shepherd life and garlands of flowers, together with some Louis xvi. tapestry, with garlands of flowers on a white ground, are among the decorative attractions.

Alphonse Karr saw that it was useless to discuss the matter further, as the doorkeeper was inflexible. He then sent for the Club Register and wrote in his least illegible handwriting a P. P. C. Protest, as follows:

"I (Alphonse) Karr, Frenchman, and man



MADAM LILLIAN NORDICA
(See text)

Of Alphonse Karr, the French novelist, it is said that he enjoyed telling the following amusing story on himself, apropos of tall hats: He had been invited to spend an evening at a certain club in Belgium, and accordingly presented himself wearing his usual felt hat, very wide of brim, a veritable "Calabrais," which he had not long before worn at Nice, when he was accorded an interview with Victor Emanuel. The club doorkeeper stopped him, saying: "You cannot pass into the club, sir, looking like that."

"Looking like what?"

"Why, your hat, sir. It is a felt hat."

"Of course it is."

"That is what I say. No one is allowed into the club who wears a felt hat."

"You mean——"

"I mean that no one enters this club, sir, unless he wears a high hat, and that felt hats are forbidden."

"Well, then, I will go in without a hat."

"You must be joking, sir. No one would think of entering a club bareheaded."

of letters, do hereby certify to having paid from thirty-two to fifty francs for a felt hat of Calabrais form, which I wore to this club, whereas it appears a silk high hat is the only one tolerated, and the cost of it varies from fourteen to twenty francs. It follows then that I wore a more luxurious and artistic headgear than the gentlemen members of the club, and for that reason do I declare that although I am less of a formalist, I pay a higher price for my hats. In witness to which I sign

"A. KARR."

As the Bradley-Martin ball surpassed antecedent New York balls, so has the bal-costumé, just given by the Countess Sheremetieff, at her superb mansion in St Petersburg, exceeded in brilliancy all the fancy dress balls for which the Russian capital is so famous—not excepting her own famous bal-costumé given in 1894, when the Emperor and Empress were present, and the then Cesarevich, now Czar, who appeared in the costume of a boyard fal-

(Continued on page 186)



BICYCLE PAPER CHASE AT MA



CHASE AT MANHEIM, PHILADELPHIA

(Continued from page 183)

coner in red velvet, with a gold eagle across his breast, and wearing gauntlets of gold. The great feature of every Russian ball-room is the mazurka, the most graceful and picturesque of dances. Partners were chosen and grouped, awaiting the appearance of the leader. The mazurka, to be well danced, needs a good deal of affectation in manner, which society people usually hesitate to give. Countess Sheremetieff cleverly bethought herself of this, and had engaged four couples from the Imperial Opera ballet. The door at the lower end of the ball-room flew open, and to the exhilarating strains of the Polish dance music, in came the dancers in Polish costume—rich in appearance, exact in detail, harmonious blending of colors, and began to go through the figures of the dance with the perfection of experts. It made a great hit, and they were most heartily encored. The mazurka was danced that evening as it is seldom danced.

The dahabeahs on the Nile, in upper Egypt, two of which are flying the stars and stripes, are the Ammon-ra, having on board Mr. Baldwin and party, and the Hathor with Mr. J. J. Colman. The Earl of Browlow, on the Nitocris, and the Misses Thomas and party on the Sesostriis, both boats flying the British colors, and Mr. Lebaudy, of Paris, on board of the steam dahabeah Mena, with the French colors a-flying, is altogether a gay and pretty sight.

AS SEEN BY HIM

DAY-TIME FORMAL DRESS—WHAT TO WEAR AT A WEDDING—PEARL TO BE PREFERRED TO WHITE GLOVES—AS TO THE COLORED SHIRT—WHEN TO CARRY A STICK

THIS, the second paper in the series on correct dress, will deal with day attire of the most formal nature. Rigid rules cannot be prescribed for day dress, as the circumstances which surround each function have a great deal to do with the kind of clothes that should be worn.

Dividing the social day into morning and afternoon, there can be put into the morning section but one function that is at all formal—the wedding. Noon weddings call for the most formal day dress. As I am opposed to overdressing, I shall keep to the genteel standard. Your coat must be a Prince Albert, made of vicuna. The waists are cut rather high, like a military coat, and the skirts reach to the knees. The shoulders must be cut square and the sleeves must fall straight and creaseless. The lapels are faced to the button-holes with silk.

The waistcoat should be of the same material as the coat, and should be double-breasted.

The trousers should be of a light shade—a fancy worsted preferred. Invisible stripes make the best patterns, as they are plain, and the effect approaches the perfect standard more closely than any other. Now wear your full-dress shirt. I prefer it to the colored shirt. Color and form do not go well together. Fancy shirts at a formal affair are incongruous; they suggest the *négligé*. Wear a white or a cream-colored four-in-hand or Ascot,

with a self-pattern. The pin should be a solitaire pearl, or a small pearl in a gold mounting. The gloves should be pearl, with self-backs. You may wear white if you choose, but white gloves look as well as the pearl.

The shoes should be of patent-leather, with kid buttoned tops. The hat a high silk one. If you wear a watch-chain, let it be a very small gold affair, running from pocket to pocket. Flowers are worn in the lapel of the coat. The kind depends upon the season.

This costume will serve for all afternoon functions, except that you wear slate chevrette gloves and a darker cravat. White Ascots are always in good form, and colored shirts may be worn if the function savors of an informal nature. If you are going to walk or to a show, carry a stick.

The cutaway coat is worn very little. It is all right for an afternoon at the club, or "down town." It may be worn for informal promenades or calls, or at the *matinée*. It simply marks that fine difference between high form and ordinary form.

You have some leeway in the matter of ties and waistcoats in informal day dress, aside from business dress, which I will treat in another paper.

If you intend going for a walk, or to a *matinée*, you may wear a tie. I cannot agree with that gentleman who said we all wanted to look like bankers, and therefore we wore black satin ties with our Alberts. While the black satin ties are not in bad form, they are, nevertheless, quite common. You have probably noticed that the commercial travelers, and men of that kind, always use a black satin scarf to attract attention to what they look upon as their first mile-stone on the road to success—the solitaire diamond. I cannot help associating the shiny black tie with that semi-professional class of men who advertise themselves by the use of striking apparel and very bad grammar.

In my next paper I shall carry you through all the intricacies of business dress. In that paper I shall try to show you what not to do, as the rules are very lax.

"WHAT'S IN A NAME?"

She was young and very shy—never had been out before—

He was shyer far than she, though his years were several more,
And they met, methinks, at the golfing links.
Thomas Jackson was the man,
And her small vocabulary
With his name she'd often vary,
While he blushed right through his tan.

So days passed, the parting came, back to town he had to go;
And he held her little fingers, and she did not tell him "No"
Till he bent his head and he softly said,
"I must beg a boon of thee."
Great the maid's felicitation,
Great the maid's gesticulation,
For no soul was there to see.

And at last he stammered forth—"Do not call me Jackson, please,
After this pray call me 'Thomas'"—maiden tried the man to freeze,
And she answered "No!" scornfully and slow,
Thinking thus to cause him shame.
After all her hesitation
Maiden learned with consternation,
JACKSON THOMAS was his name!

Lawrence K. Russel.

WHAT SHE WEARS

THE DOMINANT NOTES IN COSTUME ARE DRAWN FROM LOUIS XV., LOUIS XVI., EMPIRE AND EARLY VICTORIAN—DISAPPEARANCE OF ANGLES—A HAT MODEL THAT WILL CAPTURE NEWPORT AND LENOX—COSTUMES OF BLACK GAUZE AND OF JET—YELLOW CHIFFON AND WHITE POULT DE SOIE

Are we not dressing more closely to certain periods, and do we not find it far more artistic, lovely and picturesque, as well as educational, though that fact need not be made too public?

Not a few would candidly confess, if put to it, that when a gown-maker advises a Rolland bodice, they have not the faintest idea of the period or the person. To lose no time in hunting it up would be the impulse of an eager, active-minded woman who, when once the information was secured, dimly remembers that not very long before her first Patriarch's, in a hated class-room with other girls of her age, something was once said concerning a Mme. Rolland—something much to her credit, but which at the time went in one ear and out of the other. Since then no one ever mentioned the matter, so how could she be supposed to know?

THE NOTES IN COSTUME

For the present the dominant periods in dress remain the Louis xv., Louis XVI., Empire, and early Victorian, with suggestions from Henri II. and François I., which give delightful surprises. With hints and "little words" from Paris, as well as a peep at the very newest hats and gowns, we are far enough advanced to grasp the spring motif, as well as the summer one, and intuitively step into the movement of the modes. The first impression is absence of sharpness, the banishment of the straight line—curves and roundness, serpentine windings, softness, filminess, gauziness, airiness, laciness, are the moods and feelings of the new season, with which we must put ourselves in harmony. On the new French hats this is very pronounced. Crowns and brims have a softly crushed expression, and the key-note of their trimmings is that windings of delicate tissues and voluminous yards of Maline, with puckered tuckings, puffings, rosettings, indicate their smartness. As for flowers—they are entrancing beyond words! Violets are smothered in soft beds of violet or mauve tulle, or lie in clusters nestling close to lovely white roses, which are much to the fore. Geranium pinks and reds give a fascinating coquetry to the new millinery creations, both in material and wonderful reproduction of the flower itself, for one may not detect them from the natural blossoms. The hat, turned up at the side, is extremely flattering and youthful.

It is most generously heaped up with flowers towards the back, with side shafts of foliage. Pansies, greatly in fashion, and geraniums are particularly favorable for its trimming. A single large bird is considered one of the smart front effects in hats, amid soft scarf windings. White gulls have always appealed to hat trimmers, and undoubtedly are the most suitable decoration for seaside and yachting wear.

(Continued on page 188)

PERFECTION
IN
BREWING
IS
REACHED
IN
AMERICA

HAD
BEEN
SICK

I met him sturdily trudging along, his color good, his clear eyes having that tranquil steadiness which speaks of strength and great reserve power. "I thought you were flat on your back," I said. "I was," he answered, but as soon as the crisis came, I began to take

**PABST MALT EXTRACT,
THE "BEST" TONIC.**

It put new life into me, brought back color, appetite, strength and health. It's marvelous for building one up after sickness. It gives vim and bounce, I tell you."

"I have taken time to give PABST MALT EXTRACT, The "Best" Tonic, a proper examination, and am pleased to inform you that I think it is the cleanest, chemically the purest and in sickness the best I ever used."

JOHN T. SIMPSON, M.D.
President International
Medical Parliament,
Paris.



**MILWAUKEE BEER
IS FAMOUS
PABST HAS
MADE IT SO**

POCAHONTAS

BINNER
CHICAGO

(Continued from page 186)

But the most stunning creation for the adornment of the garden-party order of hat is the Mephisto plume, which differs from the familiar ostrich in appearing to be split, and rising up a certain distance curls up in a ring.

The broad-brimmed hat, built of lace, net, or Maline, in shirrings and puckering, trimmed on the left with two or three Mephistos, with branches of red or pink roses, has a dash and charm inexpressible. Such a hat as this belongs to the François I. order, and must carry the day at Newport and Lenox this summer. A few pokes are to be seen; one, for instance, was very pretty and quaint, in shades of turquoise-blue straw, trimmed with the new soft taffetas ribbon in grades of the same color, and a cluster of varied pink chrysanthemums, medium in size, but of the greatest fineness and beauty, nodding their pretty heads in the air.

BLACK NOVELTY GAUZE COSTUME

The motif of hat and dress this season is in perfect accord, and beautifully exemplified in a few new gowns, unboxed from one of the storm-belated steamers which had such a sea drubbing. The first one uncovered from its wrappings was a beauty in black novelty gauze, a rather broad stripe of big meshes, followed by two narrow satin gauze stripes. As it was a house gown the skirt was a demitrawe, and the black satin merveilleux underskirt measured barely four yards. The gauze skirt falling over it was not much wider, as it was flounced in three straight plaited flounces, the second and third ones dipping frontwards, as both flounces and trimmings on the new skirts are now doing.

Each flounce was finished on the bottom with a narrow gathered black lace edging. There was a charming, low off-the-shoulders round bodice, the gauze prettily draped over the fitted satin lining. A fichu bertha of pinkish red geranium taffetas draped the neck of bodice, the shawl corners slashed at the shoulders were exquisitely embroidered with incrustations of point lace, bead and spangle. Sash ends embroidered to match, with deep knotted fringe at the bottom were disposed one on the left in front falling over the skirt, the other on the back on the right. The brilliancy of tone gave a decided smartness which no other color would have lent to a black gown. The sleeves of bodice were short, a single puff, with lace edged ruffings falling over, giving support to the silk fichu. In white or colored grenadines, what could excel this fascinating model?

YELLOW CHIFFON IN TUCKS AND PUFFS

An exquisite Casino gown followed with a hat. Something like a beautiful puff-ball in buff chiffon burst from the tissue paper and turned out to be the bodice. There was a white silk fitted lining over which was draped, slightly blouse in front, the wondrous effect of five or six rows of tuck puckerings, with minute spaces and more puckerings, producing the effect of stripes. Of this, and only this, the entire bodice was built. The sleeves were close fitting to the arm, with the same puckerings of chiffon reversed, that is, encircling the arm, long in the wrists, with pointed finish over the hands. The jockeys consisted of one ruffle of silk draped with three rows of puckerings. For choker the silk band was a mass of these drawn-up tucks. The bodice

closed in front by small unseen fastenings, the edges of fronts being flounced by lovely old Flanders lace, and were to be caught here and there by jeweled pins. At the back of the choker a full ruffle of this exquisite lace rolled over, and two round tabs of tucked and drawn chiffon hid the lace ends. For waist finish a white satin belt and chic bow, with moiré edge to ribbon.

To be worn with bodice a shell-white pout de soie skirt falling in perfect lines, around the bottom a full pinked-out ruching of the same soft rich silk, and over this silk skirt a simple detached drapery of buff chiffon finely plaited, falling down the whole length in front, and about eighteen inches in length only at the back. The hat, a François I. of white Maline in small puffings, was trimmed with green and white orchids, and had two Mephisto plumes of radiant whiteness—curled in great rings.

JET COSTUME

There is never a time when the best French makers taboo jet gowns, but on the contrary hardly permit any of their distinguished patrons to be without one, because of their great elegance. Such a gown has been sent over for a mid-lent dinner, in the land where roses and strawberry blossoms will then be in bloom. The demi traine skirt of finest and lightest of jetted net beautifully plaited, hangs over one of black satin, the bottom ruched in box-plaited lace.

For apron front effect there are three vertical rows of oar-blades in plaited black gauze worked on the edge with finest of jet spangles, and finished with narrow gathered black lace. Starting at the belt these blades are flat and narrow, but increase in width as they approach the bottom. A low square bodice enclosing the shoulders is prettily draped with the skirt net, and clasped by a wide black satin belt pointed only on the lower edge, with bow on the left. The design in oar-blades appears above the belt, as if the three rows had slipped under it. The square line of neck is defined by a beautiful jet decoration, especially made and fitting the bodice to a charm. Short puff sleeves with oar-blades turned downwards gracefully. Corsage flowers on the left and over the shoulder were of double carnations, branched from the palest pink to the darkest maroon—and such beauties!

FOR CHANGES OF TOILET

Four silk slips were sent with the gown, counting the black one, so that a maid could in a few minutes change the color to primrose-yellow or to geranium pink or to loveliest shell white.

PARIS

(From Our Own Correspondent)

FIRST ANNIVERSARY OF THE LADIES' CLUB—
A MOST CONSERVATIVE ORGANIZATION—
ORIGINAL AND BEAUTIFUL TOILETTES

I Am sorely afraid that I am becoming as lazy as a snake basking in the sun; last week I intended to describe here the very successful soirée given at the Cercle de l'Union-Artistique, but I went out a good deal to dinners, dances, etc., and found it impossible to put my project into execution. Better late than never, however, and so I will now devote a few words to this charming Fête. On that night the Rue Boissy d'Anglais was thronged

with brilliant equipages, for many had been glad to accept the invitations tendered by the club. Soon the salons presented a glorious coup d'œil of shifting colors and sparkling jewels. The Princesse de Tarente, the Comtesse de Grouchy, the Comtesse de Vogué, the Comtesse de Brische, the Marquise de Massa, distinguished themselves by the beauty of their gowns and by the profusion of splendid gems which they wore. Two little theatrical productions, the Ombres Chinoises, by the Marquis de Massa, and Quitte pour la peur, by Alfred de Vigny, were a pleasant interlude, and were greeted with enthusiastic applause. The frocks of Mlle. Reichenberg and of Mlle. Rosa Brück, two of our most sympathetic actresses, were much admired. Mlle. Brück wore a lovely creation of pale pink satin-merveilleux, covered with cascades of cobweb-like black Chantilly lace, constellated with diamonds of the purest water, while the white satin, silver-broidered and lace-encrusted, of Mlle. Reichenberg was positively the summit of what chic, taste and a great couturier can achieve in the capital of Madame La Mode. A chain of exquisitely wrought burnished gold studded at regular intervals with pearls, diamonds and rubies, supported her face à main, or double eye-glasses à la Directoire, a long-handled affair of yellow turtle-shell sparkling with brilliants, and in her waved hair a serpentine line of flashing diamonds ran in and out of the soft silky coils disposed fluffily above her brow.

The first anniversary of the birth of the First Ladies' Club, opened in France, was celebrated a few days ago with a great deal of pomp and glitter. Thanks be to heaven, the new woman is completely absent from this organization, which is too mild and refined a resort for her; the mannish woman is as yet unknown within our walls, and with the single exception of the Marquise de Belbeuf, née de Morny, who since many years has, much to the disgust of her family, adopted the fashions and ways of a veritable female fop, including single eye-glass, cane, straight collar, pot-hat, narrow, short cloth skirts and all. Our sense of the fitness of things feminine is never offended by the strange costumes and stranger customs of our "advanced" English or American sisters.

A relative of Madame de Marsy, the founder and President of the club—a lovely blonde with a complexion of tea-rose smoothness, but whose name I cannot now remember—wore a gown which struck me as being one of the most original and charming which I have seen for many moons. The long trained skirt was of almond-green moiré Française, slightly shot with pale pink, and bordered with a deep band of Grèbe; above this shining trimming ran three stripes of Renaissance embroidery executed in crystal, silver, and turquoises. Both sides of the skirt were cut away in sharp points from top to bottom revealing an underskirt of Mechlin lace shirred upon green satin transparencies. The corsage was of the shot moiré encrusted with lace, the sleeves entirely made of Mechlin lace tight to the arm and allowing the rosy skin to be seen through the delicate tracery of the fabric. Epauettes of Renaissance embroidery were surmounted by clusters of fresh wood violets and pale yellow primroses and in the hair nestled two pompons of Grèbe from between which arose a tall diamond aigrette tipped with large pearls.

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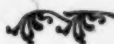
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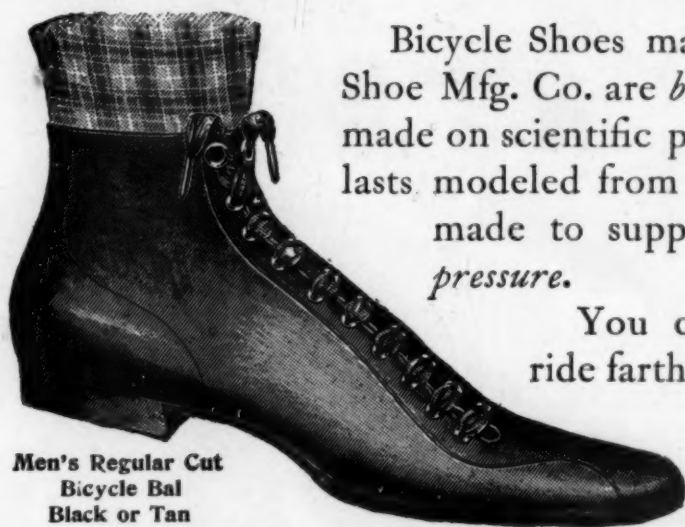


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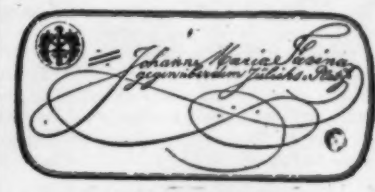


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SMART FASHIONS FOR LIMITED INCOMES

THE EXCEEDING VALUE OF EMBROIDERY AS AN AID TO MAKING OVER

That very trying period of indecision respecting what is really to be worn in the spring and what the summer fashions are to be is happily over; and now that Lent gives us an opportunity to devote time and thought to gowns and hats, visiting our dressmakers and spending our time looking up pretty things at as reasonable a cost as possible (many of the shops assisting wonderfully in our search, marking down astonishingly cloths and lawns), there is no little satisfaction in the work in hand. Bright skies and early spring sunshine speed us on by bringing about such a distaste for our winter garb that we are willing to expend all our forces to make ready a gown of tweed, or covert cloth, or cachemire, or canvas. One of each would be none too many, if we were not restricted by the expense and reminded that we have three growing girls to make as smart as possible.

How many mothers will sympathize with the work entailed semi-annually in every economical household over these outfits, supplemented by turning, twisting, cutting down and making over. For renovating wash dresses I know nothing so helpful as the all-over embroidery and insertions to match. The former will remodel little bodices and sleeves to a charm, while the latter does quite as much for the skirts. It will prove a veritable mother's loss whenever they go out of fashion.

FOR LITTLE MAIDS

Little girls' bodices still continue to have yoke effects merged into collars, little vests, or chemisettes, as well as guimpe insettings. The sleeves, too, continue on the gigot model, tucked, or drawn in on the lower arm. In fact, children's frocks reproduce their mamma's and elder sisters' gowns in miniature so far as suggestions go. Their little skirts are being trimmed with passementeries, insertions, narrow ribbons and velvets, as their elders' are. Wash silks build up remarkably well with some nice sheer needlework on fine swiss, and make pretty little afternoon frocks, quite a saving on hotel wash-bills in the summer. White muslins, dotted or plain, trimmed with Valenciennes or Mechlin, are always the sweetest of frocks because they give an opportunity to mingle refinement with simplicity. Colored Hollands and Irish linens, with flat white trimmings, are extremely suitable for forenoons and out-of-door life; besides, they do not fade as many of the cambrics and percales do, and are much more durable. It is needless to say that a mother of good taste will have forenoon frocks made as simply as possible, but at the same time study the becomingness of them to each child by adopting the model which suits best. Two very pretty models have little straight skirts gored slightly at the top, and gathered to round bodices slightly full. The difference lies entirely in the way they are cut out in the neck, and that has everything to do with the becomingness of them to the child. For instance, one bodice has a deep square cut out in front, and a shallow one in the back, to be worn with a plain piqué chemisette and piqué belt. The other is cut out for a marine collar, reaching to the tops of sleeves, meeting in front, where the pretty throat is bared to a point. Piqué collar and belt, and nothing more required for this little dress.

CHILDREN'S SILK FROCKS

Two charming models for summer silks, challies, veiling, or cachemire, will be found admirable for girls of five and six and seven and eight years. For a little daughter of five or six, let the skirt be plain—an inch or two above her boot top—and let the front be almost a straight narrow panel, only a slight narrowing to waist line, and let it join the rest of the skirt at the belt, hanging over a front of white wash silk, or piqué, or transverse tucking of white lawn, which is to be had by the yard, giving the effect of an under-petticoat, to which the front panel and sides of skirt are tacked so as to show the narrow

white panels between. The bodice is modeled with a square opening back and front, to be filled in with a white fabric matching the skirt panels, having a white ribbon and lace frill at the neck. Long sleeves, tight to the arm, and lace frills at wrists for finish, while the tops have a short puff, with three little plaited frills turning down toward the elbow. A white ribbon belt.

An older sister of seven, eight, or nine years, may have her skirt tucked on the bottom, three or five in number, the skirt mounted in gathers. The bodice needs to be of all-over needlework, and if with Valenciennes combined, all the prettier. On a white silk or jaconet lining, half-fitting, the embroidery is draped over. Bretelles of the material are attached to the belt, and then tied in a bow a few inches above the waist, then carried over the shoulders, and brought straight down in the back. The sleeves are a single puff of the material. All fabrics will not lend themselves to these bretelles, and when that is the case, ribbon or bias silk must take the place, and in most cases will be preferable, as the same silk or ribbon answers for belt and choker.

THE LITTLE WRAP

Shoulder capes have been supplanted by a very much more becoming little wrap, fitting into the lines of the figure, with circular cape sleeves falling to the elbow and extremely full of folds. This must suggest itself as a very possible little affair to make at home with the little dressmaker's assistance. To fit the shoulders in a good black satin or brocade, then trim off to a point at the waist in the back, and allow for a little fullness on each side in front, or for crossing like a fichu, then having the sleeve drapery of moiré, or any satin draped with lace, and then trimming the body of the garment with handsome jet, and building up the neck with ruchings of lace and ribbon, finishing off with a belt and bow, one may be sure of having something pretty for spring days when cloaks and coats are impossible.

MORE ELABORATE MODEL

If extreme dressiness should be one's aim, as well as summer lightness, then should the materials of the lovely broad mesh gowns-laces, draped or shirred over colored or black silks, with tabs added to the belt, and a profusion of ruchings and frillings of lace, with voluminous sleeve drapery of lace added. Choker must be high and built up with lace and ribbon, and the belt fitting perfectly with the smartest of bows.

JACKETS

In spring jackets one may have colored cloths—blue-gray, much-worn currant red, grays, greens and pale sponge. The colored cloths are mostly braided in Hussar style, while the pale grays and sponge cloths have their seams stitched with rather wide straps. The Eton jacket is very pretty in these cloths and very well suited to young figures, but in black velvet it is by far the best choice for those who must depend on one garment, and is adapted to all ages. As it takes very little velvet and very little time to embroider one in something effective, few need deprive themselves of this bit of smartness. They are quite as useful out of town in the summer, a double reason why one should decide in their favor.

A WORD TO THOSE WHO CARE FOR GOOD ART IN DRESS

The large-patterned foulards need to be purchased with much discretion. The truth is they are becoming to no one, they make a well-rounded figure look robust, and one that is robust look huge, while very slight people look overweighted. Then again the splashy white figures are too conspicuous, they weary the eye, and are offensive to good taste for street wear. If one has made a purchase of a foulard of this description, let her be advised to sober it down with plain foulard of the same ground color, especially on the waist and sleeves, and break the efflorescence of skirt by some of the many trimming devices in Vogue.

MODEL FOR CANVAS IN COLOR OR BLACK

A charming and simple model from one of

the well known Paris houses will commend itself for any of the colored canvas materials as well as for black ones over black silk, suitable for the second year of mourning. The skirt is hung separately, attached at belt only, and fits closely in front and on the right side. On the left the canvas is draped and caught up from the belt, that is shortened, so that a quarter of a yard of underskirt is visible below, and the drapery forms pretty folds because of plaits. The skirt is a round one of walking length, and in the back, which is plaited, the plaits flare into godets at the bottom. The silk underskirt needs to be of the same shade as the canvas for street wear. A house dress or one worn only in a carriage, may of course be treated with a contrasting silk skirt. The bodice is what nine tenths of all bodices are this season, round and gathered. It opens in front in a heart shape, is drawn down into the belt, showing a silk front spangled on lace embroidered, or if a quieter effect is desired, chiffon may be run into puckered tucks over the silk, which has a pretty soft becomingness. The choker may be of velvet or lace, it depends altogether on the style of front introduced. There is a narrow belt fastened on the left, and that too of the same color as the canvas, but dependent on the front for choice of material. The sleeves are tight to the arm, with a full simple puff at the top, the cuffs trimmed with a band matching the belt or choker.

SHADES OF ONE COLOR PREFERRED TO COLOR CONTRASTS

Many of the French gowns vary the materials in belts and chokers, but preserve the same color as the gown fabric. The tendency is to seek the effect of many shades of one color rather than direct contrasts which have been in vogue so long, and especially is this observable in gowns worn for street promenade.

In the same way the new spring hats, both in the straws themselves and in many ribbons and flowers, affect shadings from dark to light in one tone of color. It is extremely fashionable and in the very best of taste. The choicest models in hats are vapory with tulle, chiffon, mousseline de soie, and the quantity used is enormous. The effect to be produced is fullness, softness, lightness, as if things were void of outline, crushed out of all angles with twists and puffs ad lib. No one who is smart at all will countenance any other trimming but this soft round style, on toque principally, since it lends itself to the new millinery motif—a turban of Oriental suggestion. Ultra smartness lies, too, in the hat turned up at the side, where the flowers are massed, and wherever the flat straw surface would look stiff it is covered with gathered tucks of silk of the new soft taffetas, or of chiffon or net—something to soften it. Having the good fortune to possess a pretty hat, the next important thing is to wear it properly, to tilt it forward and dress the hair high. Let the back hair be waved loosely and turned from the face in any becoming way and leave an exact pompadour for those to whom it is most becoming.

VIEWS AND REVIEWS

THE WORK OF HAROLD FREDERIC

THE Damnation of Theron Ware has retained its popularity through one entire year, and in so doing has proved that neither itself nor its success was the offspring of a moment. It was born with no fad of letters. It contained no tribute to the god of the hour. What it had of merit was of sufficient stability not to be upset easily by its faults. It was not written solely to get itself talked about. And if it was not sufficiently strong to win itself an immediate niche in the temple of fame, it did prove that its success as a book was not of ephemeral origin or duration.

To account for the unevenness of the book as a whole it must be remembered that its author is, first and last, a journalist. This is his greatest work, and it towers above his earlier books like a giant among pigmies. It is Eclipse first, and the rest nowhere.

The various not unmeritorious previous

productions of Harold Frederic, beginning with *The Copperhead* and ending for the time with *Mrs. Albert Grundy*, are proofs none the less convincing than is the *Damnation of Theron Ware* that their author has the pen and eye of a journalist, and a journalist only. There is in all of them the same perfect genius for description, the same careful attention to detail, the same consistency in the development of individual character. And in all of them also is the same lack of imagination in the treatment of events or characters outside of the author's own field of observation. For Frederic is not a romancer, nor has he any lamps to sell. His story in every case but one—*Mrs. Albert Grundy*—is written from any other point of view than that of establishing a thesis. And because *Mrs. Albert Grundy* has what the *Duchess* would call a moral back of it, it is absolutely false as fact and hopelessly weak as literature.

The *Damnation of Theron Ware* itself, upon which its author's fame as a novelist must rest, shows the same good and bad tendencies as are displayed in his earlier books. It is a clever book, and fails by a little only of being the cleverest book of a generation. That little is the goddess from the machine, who is hopeless both in herself and in her functions as a heroine. She is forced and artificial. She could not have existed, and a creation remotely resembling her would in life have failed to attract Theron Ware. So that the merit of the book ends before what the author intended as its climax is reached.

To one who admires close and accurate portrayal of character, shrewd observation of human nature and exact fidelity of description, the pages of *The Damnation of Theron Ware* dealing with the life and ambitions of a Methodist minister in a country town, surrounded by a narrow, critical, close-fisted congregation, are to be especially commended. There are few high lights or violent contrasts. The pictures are as accurate and as unsparring as photographs. The story of the simple Theron, with the ambition to write a masterpiece on Abraham, his gradual illumination as to his own ignorance, and his vain after efforts to pose are told with such perfect fidelity of observation that the robed and garmented minister seems to walk out of every page in the book. His prototype might be found in almost any village community could he be discovered before age had illuminated or hardened his ignorance. Hardly less faithful are the pictures of the "debt raisers," Brother and Sister Soulsby. But the Catholic priest is none too well drawn, and Celia Madden, who fascinates Theron Ware until he forgets his wife and the principles of his faith, is a flat failure.

The truth of the matter is that Frederic could not portray a woman who would appeal to Theron Ware intellectually, a woman, for instance, of the type of *Mrs. Hawksbee*. Such a woman seemed to be outside the limits of his experience, and he lacked the imagination to create a satisfactory substitute. Celia Madden loses her dignity too frequently. She has too many "wild Irish notions." She is impossible from every point of view, and her author's attempts to justify her succeed only in making her ludicrous.

What the verdict of a generation will be on the conscientious work of a thoroughgoing clever journalist can be told only after the decision has been rendered. But in some respects at least its tribute must be unequivocal. It must admire the shrewd observation and the absolute fidelity that are most of all the distinguishing characteristics of the *Damnation of Theron Ware*. That a basis for another and a more complete criticism will be given by a later book from the pen of Harold Frederic, must be regarded as extremely doubtful. It is probable that the reputation of Harold Frederic, like that of his great journalist prototype, Daniel Defoe, will be bounded by the beginning and end of one book. Ghost.

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DESCRIPTIONS OF COSTUMES

ON PAGE 190

Fig. 4290—At-home gown of pigeon-gray corded silk, satin finish. Round bodice fastening on the side, laid in bias plaits, the edge ruffled and bordered with fine plaitings of cerise silk. Cerise velvet belt. Skirt touching the ground, caught up on one side in a double box-plait over cerise plaited skirt. Gigot tight-fitting sleeves, with double tab jockeys, bound with cerise velvet. Cerise velvet and silk choker in folds. Lace frills at wrist and back of neck.

Figs. 4233 and 4234 show front and back of light quality silk, green, with hair-line of navy blue. The lower part of bodice on either side is of navy blue silk. Bands of this silk are laid in wavy lines on the skirt, and pinked ruchings of it appear on sleeves and sleeve caps.

Fig. 4307—Collarette of black plaited chiffon, with insertions of rich white lace.

Fig. 4291—Pale green crêpe de chine tea gown, broché in white satin figure. Half-low round bodice, front slightly blouse. Pointed belt of yellow velvet. Open white gauze boléro embroidered closely with crystal, pearls, and amethysts over white satin, and four scarfs of lisière lace attached, two front, two back. Yellow shirred tulle sleeves, with double lace flounces plaited for jockeys. Yellow tulle shoulder straps.

Fig. 4292—Bridal gown in shell white Duchess satin. Tight-fitting satin bodice, draped with plaited mousseline de soie gathered into white satin belt. Corsage bow smartly tied on the left. Skirt a moderate train untrimmed but pointed. Shirred tulle sleeves, with double satin puffs draped with tulle. Tulle choker and wrist frills. Orange blossoms on the left shoulder, tapering downwards.

Fig. 4293—Silver gray tulle bodice, embroidered in coral design with silver. Sleeves of gray tulle shirred to the arm, with two rows of plaited tulle ruffling under silver wrought jockeys. Turquoise-blue velvet belt and choker. Lace frills at neck and wrists.

ANSWERS TO CORRESPONDENTS

RULES

- (1) The writer's full name and address must accompany letters to Vogue.
- (2) When so requested by the correspondent, neither name, initials nor address will be published, provided a pseudonym is given as a substitute to identify the reply.
- (3) Correspondents will please write only on one side of their letter paper.
- (4) Emergency questions only answered by mail before publication, and with \$1.00 paid by correspondent.

354. Heraldry—Address of Daughters of the Revolution—Some Cities

Where Musical Instruction Can Be Secured. Music.—(1) In the roll given last winter of American Armorial Families, I did not see the names S. or H., can you tell me anything of either?

(2) Will you kindly tell me what is necessary to become a Daughter of the Revolution?

(3) Will you name in order of their importance three cities considered unusually good for a musical education (foreign or American cities) piano instruction?

(1) If you will write to Mortimer Delano de Lannoy, 104 West 120th St., you will receive the information you desire.

(2) By writing to the Society of the Daughters of the Revolution, 156 Fifth Avenue, they will send you all particulars as to how you may become a member of that Society.

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Engagements, Marriages and Death notices for publication in Vogue, Thursday, should arrive at the Head Office, 154 Fifth Avenue, New York, by noon Monday of the same week.

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